THE CURTIS INSTITUTE OF MUSIC

Catalogue

1968 - 1971

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

1968 • 1969

THE
CURTIS INSTITUTE OF MUSIC

CATALOGUE

1968-1969

RITTENHOUSE SQUARE
PHILADELPHIA, PENNSYLVANIA 19103

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THE CURTIS INSTITUTE OF MUSIC

MARY CURTIS ZIMBALIST
Founder and President

THE CURTIS INSTITUTE OF MUSIC

RUDOLF SERKIN, *Director*

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THE CURTIS INSTITUTE OF MUSIC was founded in 1924

To hand down through contemporary masters
the great traditions of the past

To teach students to build on this heritage
for the future

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is also included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for the attendance of nonimmigrant students, under the Immigration and Nationality Act.

All students, residents of the United States or of a foreign country, are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.

THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA, PENNSYLVANIA 19103

•

OFFICERS

President
Mary Curtis Zimbalist

Vice-President
Cary W. Bok

Secretary and Treasurer
Jay H. Mattis

BOARD OF DIRECTORS

Mary Curtis Zimbalist
Cary W. Bok
Nellie Lee Bok
A. Margaret Bok
Jay H. Mattis
Edith Evans Braun
Samuel Barber

DIRECTOR—RUDOLF SERKIN

THE FACULTY — Major Courses

VOCAL DEPARTMENT

Richard Lewis

Eufemia Giannini Gregory

VOCAL REPERTOIRE

Vladimir Sokoloff

OPERA DEPARTMENT

Elizabeth Westmoreland

Martha Halbwachs Masséna

PIANO

Rudolf Serkin

Mieczyslaw Horszowski

Eleanor Sokoloff

COMPOSITION

Samuel Barber

Gian Carlo Menotti

ORGAN

Alexander McCurdy

VIOLIN

Ivan Galamian

Paul Makanowitzky

Jascha Brodsky

VIOLA

Max Aronoff

Joseph de Pasquale

VIOLONCELLO

Orlando Cole

David Soyer

HARP

Marilyn Costello

FLUTE	OBOE	CLARINET
John C. Krell	John de Lancie	Anthony Gigliotti
BASSOON	**HORN**	**TRUMPET**
Sol Schoenbach	Mason Jones	Samuel Krauss
TROMBONE	**DOUBLE BASS**	**PERCUSSION**
M. Dee Stewart	Roger Scott	Gerald Carlyss

TUBA

Abe Torchinsky

THEORY

Matthew Colucci

Edith Evans Braun

Robert D. Levin

SECONDARY PIANO

Vladimir Sokoloff

Martha Halbwachs Masséna

Marion Zarzeczna

Freda Pastor

ORCHESTRA

Eugene Ormandy

William Smith

CHAMBER MUSIC

Jascha Brodsky

GUARNERI QUARTET

Arnold Steinhardt

Michael Tree

John Dalley

David Soyer

WOODWIND ENSEMBLE

John de Lancie

BRASS ENSEMBLE

Mason Jones

LANGUAGES and DICTION

French

German

Mary Q. Shumway

Sebastiano Di Blasi

Thérèse Casadesus Rawson

Italian

ENTRANCE REQUIREMENTS

Application for Audition or Examination

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by a physician's certificate of health, transcript of High School and/or other academic records. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school and/or the private teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled, and the Curtis Institute of Music accompanist provided when needed, on dates for each subject when our faculty is available. Please do not request changes in appointments as they cannot be granted.

School Year 1969-1970

Auditions will be scheduled in March, April and May 1969, for those Departments in which there are vacancies to be filled.

Everyone requesting an audition should send for an application form *stating his or her major subject and date of birth*. This application form can be obtained, on request, *after December 15, 1968*, when department vacancies will have been determined, and must be completed and returned with supporting documents *before February 1, 1969*.

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia, Pennsylvania 19103

Qualifications for Audition or Examination

The qualifications for receiving an audition or examination are presented here in a general form, allowing latitude in the selection of works to be presented. While the choice of composition is important, performance carries greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A knowledge of the piano, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age requirement: Women should be between eighteen and twenty-six, *men* between twenty and thirty.

Qualifications for Audition or Examination

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant —from the works of Chopin.

Age requirement: Applicants should be under twenty-one.

COMPOSITION

Applicants shall state date of birth, the period of study devoted to composition and the name, or names, of their instructor.

They will also submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail during the months of October through April, and if, on examination, further consideration is prompted, an application form will be provided. Postage must accompany manuscripts and material which applicants desire to have returned.

Age requirement: Applicants should be under twenty-five.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age requirement: Applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age requirement: Applicants should be under twenty-one.

VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr or Mendelssohn. Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, Goldmark or Bruch.

Age requirement: Applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz or Mozart.

Age requirement: Applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age requirement: Applicants should be under twenty-one.

DOUBLE BASS

Applicants should possess a good ear, sense of rhythm and the ability to read at sight. They shall play: 1) all the scales, intervals and arpeggios; 2) a solo piece.

Age requirement: Applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants should possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata and be able to read an orchestral excerpt.

TRUMPET, TROMBONE, TUBA

Applicants should possess physical aptitude for the chosen instrument, a good ear, sense of rhythm and the ability to read at sight. They shall play: TRUMPET: Arban Bousquet or Charlier études, Haydn Trumpet Concerto or equivalent, and Orchestral studies by Bartold. TROMBONE: Arban études, Kopprasch études, Blume studies and a contemporary solo by Bozza. Fluent reading of bass, tenor and alto clefs. Orchestral excerpts. TUBA: Etudes by William Bell and Walter Sears.

Age requirement: Applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants should possess a good ear, sense of rhythm, the ability to read at sight, show aptitude for the instrument and shall be prepared to play a solo on the snare drum, marimba and tympani.

Age requirement: Applicants should be under twenty-one.

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 13-17)

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: The satisfactory completion of a four year High School, Preparatory School, or, the equivalent of a High School education. Foreign students must submit evidence of equivalent academic training. Under exceptional circumstances, students who have virtually completed the normal four year program in three years, will be considered.

The degree is given upon the completion of four years of study in any major course, providing a total of 120 Semester Hours, comprising 60 Semester Hours of Applied Music including the major, 30 Semester Hours in Theory and 30 Semester Hours in Academic subjects. A high standard of excellence must be maintained throughout the entire period.

Prescribed minimum requirements in theory and supplementary applied subjects may be eliminated by examination, but will not provide semester hour credits. The Institute will give credit for academic and theory subjects at an accredited college, university or music school, earned either before admission or during the period of enrollment, but reserves the privilege to examine all candidates before granting the transfer of credits.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: A Bachelor of Music degree in Composition, meeting the requirements of The Curtis Insitute of Music.

The Master's degree is given at the completion of not less than two years of graduate study in Composition, with a total of 24 Semester Hour Credits.

The Thesis requirement may consist of an extended original composition for full orchestra, for chorus and orchestra or for one or more acts of opera.

Supplementary Theoretical Courses

For the Diploma

ALL CANDIDATES OF ALL DEPARTMENTS
- Solfège: 1, 2
- Dictation: 1, 2
- Harmony and Counterpoint: 1
- Aural Harmony: 1
- Elements of Music: 1

COMPOSITION
- Theory requirements to depend on placement examinations.
- Elements of Music: 1, 2

For the Degree Bachelor of Music

ALL CANDIDATES OF ALL DEPARTMENTS
- Solfège: 1, 2, 3
- Dictation: 1, 2, 3
- Harmony and Counterpoint: 1, 2
- Aural Harmony: 1, 2
- Orchestration: 1
- Form and Analysis: 1
- Elements of Music: 1, 2

Supplementary Applied Subjects

The following are required courses for admission to the Diploma or the Bachelor of Music degree.

Supplementary Piano course may be eliminated by examination.

Voice	Piano: 1, 2 Diction Vocal Repertoire Languages Opera Class
Piano	Chamber Music
Organ	Piano: 1, 2
Harp	Piano: 1, 2 Harp Ensemble Orchestra
Violin Viola Violoncello Double Bass	Piano: 1, 2 Chamber Music Orchestra
Flute Oboe Clarinet Bassoon Horn	Piano: 1 Woodwind Ensemble Orchestra
Trumpet Trombone Tuba Percussion	Piano: 1 Brass Ensemble Orchestra
Composition	Piano: 1, 2

GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

The Academic program leading to a High School diploma is the personal responsibility of the student.

The School has no dormitories, living accommodations and expenses are the responsibility of the student.

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

Students are permitted to accept professional engagements only with the approval of the Director.

The school collection of instruments includes string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

The library of 45,000 items contains a large collection of solo, ensemble and orchestra music; definitive editions of the great classical composers as well as critical editions of such works as Mestres de l'Escolania de Montserrat; Expert, Monuments de la Musique Francaise and Les Maitres Musiciens de la Renaissance Francaise; Fellowes, English Madrigal School and Lutenist Song Writers; Tudor Church Music; Torchi, L'arte musical in Italia; Anglés, El Codex de las Huelgas; Annunzio, I Classici della musica Italiana, and Denkmäler deutscher Tonkunst and Denkmäler der Tonkunst in Osterreich. A large collection of phonorecords with facilities for listening are available in the library.

There are a number of rare manuscripts and first editions. Among valuable collections presented to the library are the Lynnwood Farnam organ music bequest, the Charles H. Jarvis Collection of 19th-century music and the Burrell Collection of Wagneriana.

The auditorium, Curtis Hall, provides facilities for faculty and student recitals, organ teaching and practice, school gatherings and commencement exercises. In general, lessons, classes and rehearsals are scheduled for afternoons, mornings are devoted to practice. Designated practice studios are provided at the Institute.

EXECUTIVE AND ADMINISTRATIVE STAFF

Rudolf Serkin.....*Director*
Anthony Checchia.....*Assistant to the Director*
Sumner W. Stevenson.....*Comptroller*
Daniel M. Llewellyn.....*Chief Accountant*
Thelma W. Brunson.....*Secretary of Admissions*
Anne O. Smith.....*Registrar*
Sonya Haddad.....*Secretary to the Director*
Maud Louise Lytle.....*Secretary to the Comptroller*
Gordon Mapes.....*Librarian*

CALENDAR

1968-1969

September 23 (Monday)
September 24 (Tuesday) ..... Registration of new students

September 25 (Wednesday)
September 26 (Thursday) ..... Registration of old students

September 27 (Friday) ..... First Term opens

November 28 (Thursday)
November 29 (Friday) ..... Thanksgiving Vacation

December 6 (Friday Evening) ..... The President's Party

December 14 (Saturday)
January 5 (Sunday) ..... Christmas Vacation

January 6 (Monday) ..... School re-opens

January 24 (Friday) ..... First Term ends

January 27 (Monday) ..... Second Term begins

April 4 (Friday)
April 9 (Wednesday) ..... Easter Vacation

May 9 (Friday) ..... Last day of instruction

May 14 (Wednesday) ..... Commencement

Recitals as scheduled

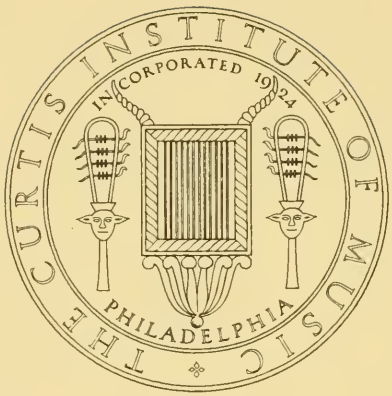
MAIN ENTRANCE

THE CURTIS INSTITUTE OF MUSIC

NOTES

NOTES

NOTES


THE CURTIS INSTITUTE OF MUSIC
INCORPORATED 1924
PHILADELPHIA

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

1969 • 1970

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CATALOGUE

1969-1970

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Founder and President

RUDOLF SERKIN, *Director*

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RITTENHOUSE SQUARE

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Secretary and Treasurer
Jay H. Mattis

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A. Margaret Bok
Edith Evans Braun
Samuel Barber
William Carson Bodine

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To teach students to build on this heritage
for the future

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is also included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

To meet the compulsory educational requirements of the Commonwealth of Pennsylvania, the Institute offers its younger students an academic program of subjects leading to a secondary school diploma.

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DIRECTOR—RUDOLF SERKIN

THE FACULTY—Major Courses

VOICE DEPARTMENT

Richard Lewis

Eufemia Giannini Gregory

VOCAL REPERTOIRE

Vladimir Sokoloff

Franz Rupp

OPERA DEPARTMENT

Max Rudolf

(Beginning with the 1970-1971 school year)

Elizabeth Westmoreland

Martha Halbwachs Masséna

Lawrence L. Smith

PIANO

Rudolf Serkin

Eleanor Sokoloff

Mieczyslaw Horszowski

Seymour Lipkin

ORGAN

Alexander McCurdy

VIOLIN

Ivan Galamian — Paul Makanowitzky

Jascha Brodsky

VIOLA

Max Aronoff — Joseph de Pasquale

VIOLONCELLO

Orlando Cole — David Soyer

DOUBLE BASS

Roger Scott

HARP

Marilyn Costello

FLUTE

John C. Krell
Murray W. Panitz

OBOE

John de Lancie

CLARINET

Anthony Gigliotti

BASSOON

Sol Schoenbach

HORN

Mason Jones

TRUMPET

Gilbert D. Johnson

TROMBONE

M. Dee Stewart
Glenn Dodson

TUBA

Abe Torchinsky

PERCUSSION

Gerald Carlyss

COMPOSITION

Samuel Barber

THEORY

Matthew Colucci
Robert D. Levin
Louis Martin
Mary Anthony Cox

SUPPLEMENTARY PIANO

Vladimir Sokoloff
Marion Zarzeczna
Diedre Irons Gold
Martha Halbwachs Masséna
Freda Pastor
Joy Pottle Smith

ORCHESTRA

Eugene Ormandy
William Smith

CHAMBER MUSIC

Jascha Brodsky

GUARNERI QUARTET

Arnold Steinhardt
John Dalley
Michael Tree
David Soyer

WOODWIND ENSEMBLE

John de Lancie

BRASS CHAMBER MUSIC

Gilbert D. Johnson

BRASS ENSEMBLE

Mason Jones

LANGUAGES and DICTION

French
German
Russian
Italian

Stepha Gerassi
Sebastiano Di Blasi
Thérèse Casadesus Rawson

ACADEMIC TUTORING

Elizabeth S. Ludwig
Katherine C. Krause
Stephen B. Harris

ENTRANCE REQUIREMENTS

Application for Audition or Examination

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School Year 1970-1971

Auditions will be scheduled in March, April and May 1970, for those Departments in which there are vacancies to be filled.

Everyone requesting an audition should send for an application form *stating his or her major subject and date of birth.* This application form can be obtained, on request, *after December 15, 1969,* when department vacancies will have been determined, and must be completed and returned with supporting documents *before February 1, 1970.*

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Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A knowledge of the piano, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

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Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age requirement: Women should be between eighteen and twenty-six, *men* between twenty and thirty.

Qualifications for Audition or Examination

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant —from the works of Chopin.

Age requirement: Applicants should be under twenty-one.

COMPOSITION

Applicants shall state date of birth, the period of study devoted to composition and the name, or names, of their instructor.

They will also submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail during the months of October through April, and if, on examination, further consideration is prompted, an application form will be provided. Postage must accompany manuscripts and material which applicants desire to have returned.

Age requirement: Applicants should be under twenty-five.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age requirement: Applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age requirement: Applicants should be under twenty-two.

VIOLIN

In addition to playing all major and minor scales and arpeggios in fluent tempo, applicants under fourteen years of age shall play from memory: 1) the Kreutzer violin études or Rode études; 2) a concerto of Mozart, Spohr, or Mendelssohn.

Applicants over fourteen years of age shall play (besides all major and minor scales and arpeggios in fluent tempo) from memory: 1) a Bach sonata for Violin alone; 2) études by Dont or Paganini; 3) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, Goldmark or Bruch.

Age requirement: Applicants should be under twenty-one.

VIOLA

In addition to playing all major and minor scales and arpeggios in fluent tempo, applicants under sixteen years of age shall play from memory: 1) Kreutzer violin études; 2) Caprices of Campagnoli, Op. 22; 3) the Handel-Casadesus concerto or the Stamitz concerto.

Applicants over sixteen years of age shall choose, in addition to the above, one of the following works: 1) The Bloch Suite for Viola and Orchestra; 2) Der Schwanendreher by Paul Hindemith; 3) The William Walton concerto; 4) The Béla Bartók concerto.

Age requirement: Applicants should be under twenty-one.

VIOLONCELLO

In addition to playing all major and minor scales and arpeggios in fluent tempo, applicants shall play from memory: 1) an étude or a caprice by Franchomme or Piatti or Duport; 2) a fast and a slow movement from a Bach suite; 3) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age requirement: Applicants should be under twenty-one.

DOUBLE BASS

Applicants should possess a good ear, sense of rhythm and the ability to read at sight. They shall play: 1) all the scales, intervals and arpeggios; 2) a solo piece.

Age requirement: Applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants should possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata and be able to read an orchestral excerpt.

Age requirement: Applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants should possess physical aptitude for the chosen instrument, a good ear, sense of rhythm and the ability to read at sight. They shall play: TRUMPET: 1) études from Bousquet and Charlier or equivalent; 2) one étude of student's choice should be in melodic style; 3) Joseph Haydn Trumpet concerto or equivalent; 4) orchestral excerpts. Student must display at least rudimentary knowledge of transposition. TROMBONE: Arban études, Kopprasch études, Blume studies and a contemporary solo by Bozza. Fluent reading of bass, tenor and alto clefs. Orchestral excerpts. TUBA: Arban Trombone Etudes, or Arban-Bell Tuba Etudes; Bell Daily Routine (scales, longtones and double and triple tonguing); orchestral excerpts.

Age requirement: Applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants should possess a good ear, sense of rhythm, the ability to read at sight, show aptitude for the instrument and shall be prepared to play a solo on the snare drum, marimba and tympani.

Age requirement: Applicants should be under twenty-one.

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 14-18)

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: The satisfactory completion of a four year High School, Preparatory School, or, the equivalent of a High School education. Foreign students must submit evidence of equivalent academic training. Under exceptional circumstances, students who have virtually completed the normal four year program in three years, will be considered.

The degree is given upon the completion of four or more years of study in any major course, providing a total of 120 Semester Hours, comprising 60 Semester Hours of Applied Music including the major, 30 Semester Hours in Theory and 30 Semester Hours in Academic subjects. A high standard of excellence must be maintained throughout the entire period.

Prescribed minimum requirements in theory and supplementary applied subjects may be eliminated by examination, but will not provide semester hour credits. The Institute will give credit for academic and theory subjects at an accredited college, university or music school, earned either before admission or during the period of enrollment, but reserves the privilege to examine all candidates before granting the transfer of credits.

For the Degree Master of Music
(Given only in Composition)

Prerequisite: A Bachelor of Music degree in Composition, meeting the requirements of The Curtis Institute of Music.

The Master's degree is given at the completion of not less than two years of graduate study in Composition, with a total of 24 Semester Hour Credits.

The Thesis requirement may consist of an extended original composition for full orchestra, for chorus and orchestra or for one or more acts of opera.

Supplementary Theoretical Courses
(Theory requirements to depend on placement examinations)

For the Diploma

Sight-Singing and Dictation: 1, 2
Fundamentals of Music Theory
Harmony: 1
Keyboard Harmony: 1
Counterpoint
History of Music through Analysis: 1

For the Degree Bachelor of Music

Sight-Singing and Dictation: 1, 2, 3
Fundamentals of Music Theory
Harmony: 1, 2
Keyboard Harmony: 1, 2
Counterpoint
Fugue
History of Music through Analysis: 1, 2

Electives:
(One to be chosen for Degree program; optional for Diploma)
Orchestration
Contemporary Techniques

Supplementary Applied Subjects

The following are required courses for admission to the Diploma or the Bachelor of Music degree.

Supplementary Piano course may be eliminated by examination.

Voice	Piano: 1, 2 Diction Vocal Repertoire Languages Opera Class
Piano	Chamber Music
Organ	Piano: 1, 2
Harp	Piano: 1, 2 Harp Ensemble Orchestra
Violin Viola Violoncello Double Bass	Piano: 1, 2 Chamber Music Orchestra
Flute Oboe Clarinet Bassoon Horn	Piano: 1 Woodwind Ensemble Orchestra
Trumpet Trombone Tuba Percussion	Piano: 1 Brass Ensemble Orchestra
Composition	Piano: 1, 2

OPERA DEPARTMENT

Beginning in the fall 1970

PURPOSE

Professional operatic training is offered to young singers of outstanding talent. A group of approximately twenty singers will receive instruction with equal emphasis on individual training and ensemble.

TEACHING STAFF

The staff, headed by Max Rudolf, will consist of two full time musical coaches, assistant coaches, an operatic stage director, dramatic teacher, and other instructors.

TRAINING PROGRAM

The weekly schedule will provide for four one-hour lessons of individual musical coaching, ensemble sessions, dramatic instruction, language courses, staging of operatic scenes and complete operas. Classes in eurhythmics, fencing, and make-up are also planned.

GUIDANCE

Mr. Rudolf will make himself available to the students for consultation with regard to study planning, repertoire, and other questions pertaining to the students' careers.

PERFORMING OPPORTUNITIES

During the 1970-71 school year the Opera Department will present one operatic work in several public performances with orchestra. It is expected that these activities will be extended the following year. Staged presentations of operatic excerpts with piano accompaniment will be undertaken as frequently as possible including a project to perform for young audiences.

REQUIREMENTS

Aside from vocal quality and general promise applicants must have acquired preliminary operatic training and prove in audition that their vocal technique has developed to a point where professional work can be attempted successfully.

ADMISSION

Admission to the Opera Department is not limited to students taking a complete music course, nor are students obliged to enroll in a voice class. However, they may work towards a diploma under special arrangements.

COURSES FOR COACHES AND CONDUCTORS

Qualified pianists may apply to study operatic literature, coaching techniques and accompaniment under Mr. Rudolf's supervision. In addition, a master class in operatic conducting is planned for advanced students.

Fall auditions for the 1970-71 opera department will be held on November 25 and November 26, 1969. Application forms may be obtained on request and must be completed and returned by October 25, 1969.

Spring auditions for the 1970-71 opera department will be held in March, 1970. Application forms, for the Spring auditions, can be obtained, on request, after December 15, 1969 and must be completed and returned before February 1, 1970.

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia, Pennsylvania 19103

GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

The School has no dormitories, living accommodations and expenses are the responsibility of the student.

All students are on probation during their entire period of enrollment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

Students are permitted to accept professional engagements only with the approval of the Director.

The school collection of instruments includes string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

The Library contains a large collection of solo, ensemble, orchestra and opera music. Critical editions of the great classical composers and other definitive collections are on reference. Other noteworthy collections are: the Burrell Collection of Wagneriana; the Carlos Salzedo Bequest of harp music; the William Kincaid library of flute music and the Anton Torello gift of double bass music. There are a number of rare manuscripts and first editions.

The auditorium, Curtis Hall, provides facilities for faculty and student recitals, organ teaching and practice, school gatherings and commencement exercises. In general, lessons, classes and rehearsals are scheduled for afternoons, mornings are devoted to practice. Designated practice studios are provided at the Institute.

EXECUTIVE AND ADMINISTRATIVE STAFF

Rudolf Serkin ..... *Director*
Anthony Checchia ..... *Assistant to the Director*
Henriette Speiser ..... *Secretary to the Director*
Thelma W. Brunson ..... *Secretary of Admissions*
Inger-Marie Chamberlain ..... *Registrar*
Anne Fickes ..... *Receptionist*
Gordon Mapes ..... *Head Librarian*
Howard Ferguson ..... *Librarian*
Helen Squire ..... *Librarian*
Sumner W. Stevenson ..... *Comptroller*
Maud Louise Lytle ..... *Secretary to the Comptroller*
Daniel M. Llewellyn ..... *Chief Accountant*
Harriet Dungan ..... *Secretary to the Chief Accountant*
Endel Kalam ..... *Coordinator for Chamber Music*

LIST OF STUDENTS

1968–1969

Alston, Fred	Philadelphia, Pennsylvania
Angell, Cecilia	Lima, Peru
Appel, Toby	Elmer, New Jersey
Berkowitz, Paul	Montreal, Quebec, Canada
Bobbett, Valerie	Florence, South Carolina
Boodley, Pamela	Trenton, New Jersey
Bryson, Tim	Brevard, North Carolina
Canzoneri, Julian	Newton, Kansas
Carter, James	Havertown, Pennsylvania
Catania, Claudia	Drexel Hill, Pennsylvania
Cornwell, Susan	Ocean City, New Jersey
Edwards, Stephen	West Collingswood, New Jersey
Elbeck, Lance	Rockford, Illinois
Epperson, Bryan	Salt Lake City, Utah
Fields, James	Los Angeles, California
Finckel, Christopher	Bennington, Vermont
George, David	Camp Hill, Pennsylvania
Gonzaga, Otoniel	Upper Darby, Pennsylvania
Goodman, Erica	Toronto, Ontario, Canada
Goodman, Gordon*	Huntington Woods, Michigan
Grossman, Jerry	Cambridge, Massachusetts
Gundlach, Louise	Penfield, New York
Halbkram, Ruth	Wroclaw, Poland
Heifetz, Daniel	Beverly Hills, California
Hoca, Claudia	Kenmore, New York
Horn, William	Bala-Cynwyd, Pennsylvania
Hough, James	Philadelphia, Pennsylvania
Hustis, Gregory	Richmond, Virginia
Janes, Susan	Birmingham, Alabama
Joanou, Amalia	Detroit, Michigan
Johnson, Kay	Los Alamos, New Mexico
Kaihoko, Masatake	Sendai, Japan
Kendel, Robert	La Crescenta, California
Khursedji, Hilla	Bombay, India
Kim, Young Uck	Seoul, Korea
Koester, Robert	Rutherford, New Jersey
Koljonen, Vendla	Dearborn, Michigan
Krisel, Karen	Dearborn, Michigan
La Salle, Pamela	Seattle, Washington
Lawrence, Mark	Grosse Point, Michigan

*Withdrew before the close of the year

Lehwalder, Heide.....Seattle, Washington
Levin, Beth.....Philadelphia, Pennsylvania
Levy, Jill.....Bala-Cynwyd, Pennsylvania
Matosich, Victoria.....Hibbing, Minnesota
McElroy, John.....Atlanta, Georgia
McLaughlin, Christopher.....Los Angeles, California
Meyer, Susan*.....Shawnee Mission, Kansas
Michaelian, Patricia.....San Francisco, California
Miller, Sandra.....Lincolnton, North Carolina
Milliner, Kim*.....West Chester, Pennsylvania
Miyakawa, Milton*.....Fort Gordon, Georgia
Morgan, Michael.....High Point, North Carolina
Moriarty, Deborah.....Lowell, Massachusetts
Munafo, Frank.....Upper Darby, Pennsylvania
Nies, Craig.....Long Beach, California
Page, Carol.....Philadelphia, Pennsylvania
Park, Mi-Young.....Seoul, Korea
Patota, Anthony.....Philadelphia, Pennsylvania
Phibbs, Milton.....Takoma Park, Maryland
Pironti, Patricia.....Springfield, Ohio
Rappaport, Jack.....Philadelphia, Pennsylvania
Rea, Gary.....Scotia, New York
Rex, Chris.....Gettysburg, Pennsylvania
Rice, Heide.....Tuscaloosa, Alabama
Sanbrotti, Daniel.....Camden, New Jersey
Sanders, Irvin.....Washington, Pennsylvania
Schiff, Zina.....Los Angeles, California
Schulte, Rolf.....Koln-Dellbruck, Germany
Seiver, Rebecca.....Villanova, Pennsylvania
Serkin, Judy.....Philadelphia, Pennsylvania
Shay, Michaelene.....Philadelphia, Pennsylvania
Shearer, Nancy.....Waterbury, Connecticut
Shifrin, David.....Flushing, New York
Singer, David.....Canoga Park, California
Sitterly, James*.....Palos Verdes Estates, California
Snowdon, Patricia.....Philadelphia, Pennsylvania
Souza, Robert.....Fairhaven, Massachusetts
Stairs, Michael.....Augusta, Maine
Stasis, Patricia.....Philadelphia, Pennsylvania
Steinruck, Mark.....Berwick, Pennsylvania
Stephenson, Mark.....Philadelphia, Pennsylvania
Stimpson, George.....Fairhope, Alabama

*Withdrew before the close of the year

Sunkett, Mark	Philadelphia, Pennsylvania
Takeuti, Kiyoko	Champaign, Illinois
Talvi, Ilkka	Kuusankoski, Finland
Tsumura, Mari	Kobe, Japan
Tuma, Elizabeth	Walled Lake, Michigan
Turk, Gordon	Browns Mills, New Jersey
Villarreal, Sylvia	San Antonio, Texas
Vischoric, Jo Ann	Camden, New Jersey
Volé, Gaby	Tel-Aviv, Israel
Walker, Charles	Westville, New Jersey
Washburn, Diana	Overland Park, Kansas
Watson, Karl	Belding, Michigan
Watson, Regina	Columbus, Georgia
Watts, Christine	Devon, Pennsylvania
Weber, David	Charlotte, North Carolina
Weeks, Larry	Cedar Springs, Michigan
Weimer, Patricia	Princeton, New Jersey
Weiss, Abe	Los Angeles, California
Wiley, Peter	Utica, New York
Wilkins, Carla	Seaford, Delaware
Williams, Donald	La Mirada, California
Willis, Andrew	Cincinnati, Ohio
Windt, Paul	Pittsburgh, Pennsylvania
Wise, Herschel	Philadelphia, Pennsylvania
Wolfgang, Randall	Catawissa, Pennsylvania
Woltman, Martin	York, Pennsylvania
Young, Gary*	San Jose, California
Zupnik, Marilyn	Pepper Pike, Ohio

*Withdrew before the close of the year

GRADUATES

May, 1969

Diploma

Norma Hirsh Barsky
Weldon H. Berry, Jr.
Deborah Carter
Mark I. Childs
John Gaudette
George Harpham
Michael C. Korn
Gary Logsdon
Loran D. Stephenson, Jr.
Mikiko Usui

Bachelor of Music Degree

Kendall Betts
Roger D. Blackburn
Alice L. Kennedy
Francis J. Ryan, Jr.
John H. Tuttle, Jr.

COLLEGE AND GRADUATE SCHOOL CALENDAR

1969–1970

September 15 (Monday) }
September 16 (Tuesday) } ..... Registration of new students

September 17 (Wednesday) }
September 18 (Thursday) } ..... Registration of old students

September 19 (Friday) ..... First Term opens

November 27 (Thursday) }
November 28 (Friday) } ..... Thanksgiving Vacation

December 12 (Friday Evening) ..... The President's Party

December 19 (Friday) }
January 4 (Sunday) } ..... Christmas Vacation

January 5 (Monday) ..... School re-opens

January 23 (Friday) ..... First Term ends

January 26 (Monday) ..... Second Term begins

March 23 (Monday) }
April 1 (Wednesday) } ..... Easter Vacation

May 15 (Friday) ..... Last day of instruction

May 18 (Monday) ..... Commencement

Recitals as scheduled

SECONDARY SCHOOL CALENDAR

1969-1970

September 15 (Monday)..... First Term opens

November 27 (Thursday)
November 28 (Friday) } ..... Thanksgiving Vacation

December 12 (Friday Evening)..... The President's Party

December 19 (Friday)
January 4 (Sunday) } ..... Christmas Vacation

January 5 (Monday)..... School re-opens

January 23 (Friday)..... First Term ends

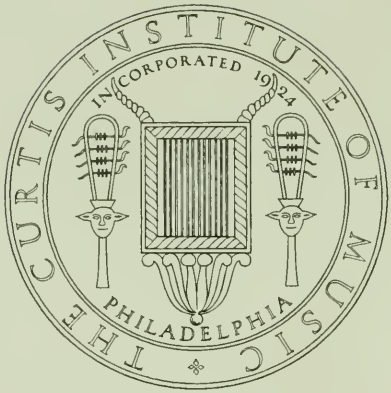
January 26 (Monday)..... Second Term begins

March 26 (Thursday)
March 29 (Sunday) } ..... Easter Vacation

June 12 (Friday)..... Last day of instruction

MAIN ENTRANCE

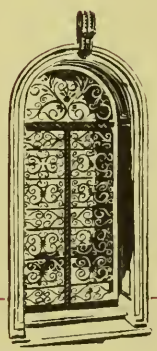
THE CURTIS INSTITUTE OF MUSIC


THE CURTIS INSTITUTE OF MUSIC
INCORPORATED 1924
PHILADELPHIA

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

1970 • 1971



THE
CURTIS INSTITUTE OF MUSIC

CATALOGUE

1970-1971

RITTENHOUSE SQUARE
PHILADELPHIA, PENNSYLVANIA 19103

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THE CURTIS INSTITUTE OF MUSIC

MARY CURTIS ZIMBALIST
Founder

RUDOLF SERKIN, *Director*

THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA, PENNSYLVANIA 19103

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OFFICERS

President
Cary W. Bok

Vice-President
William Carson Bodine

Treasurer
Jay H. Mattis

Secretary
Sumner W. Stevenson

BOARD OF DIRECTORS

Cary W. Bok
Nellie Lee Bok
Edith Evans Braun
Jay H. Mattis
A. Margaret Bok
Samuel Barber
William Carson Bodine

THE CURTIS INSTITUTE OF MUSIC

RUDOLF SERKIN, *Director*

•

THE CURTIS INSTITUTE OF MUSIC was founded in 1924

To hand down through contemporary masters
the great traditions of the past

To teach students to build on this heritage
for the future

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is also included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees"

To meet the compulsory educational requirements of the Commonwealth of Pennsylvania, the Institute offers its younger students an academic program of subjects leading to a secondary school diploma.

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for the attendance of nonimmigrant students, under the Immigration and Nationality Act.

All students, residents of the United States or of a foreign country, are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.

DIRECTOR—RUDOLF SERKIN

THE FACULTY—Major Courses

VOICE DEPARTMENT

Margaret Harshaw
Ellen Rulau
Charles Kullman
Richard Lewis

VOCAL REPERTOIRE

Vladimir Sokoloff
Franz Rupp

OPERA DEPARTMENT

Max Rudolf
Dino Yannopoulos
Rhoda Levine

David Effron
Sylvia Lee

PIANO

Rudolf Serkin
Eleanor Sokoloff
Mieczyslaw Horszowski
Seymour Lipkin

ORGAN

Alexander McCurdy

VIOLIN

Ivan Galamian — Paul Makanowitzky

Jascha Brodsky

VIOLA

Max Aronoff — Joseph de Pasquale

VIOLONCELLO

Orlando Cole — David Soyer

DOUBLE BASS

Roger Scott

HARP

Marilyn Costello

FLUTE
John C. Krell
Murray W. Panitz

OBOE
John de Lancie

CLARINET
Anthony Gigliotti

BASSOON
Sol Schoenbach

HORN
Mason Jones

TRUMPET
Gilbert D. Johnson

TROMBONE
Glenn Dodson
M. Dee Stewart

TUBA
Abe Torchinsky

PERCUSSION
Gerald Carlyss

PREPARATORY DEPARTMENT

PIANO

Mieczyslaw Horszowski — Diedre Irons

VIOLIN

Paul Makanowitzky — Yumi Ninomiya

VIOLONCELLO

Orlando Cole

COMPOSITION

Samuel Barber — Gian-Carlo Menotti

THEORY

Matthew Colucci — James Harrison
Mary Anthony Cox — Robert D. Levin
Myron Fink — Louis Martin

SUPPLEMENTARY PIANO

Vladimir Sokoloff — Martha Halbwachs Masséna
Diedre Irons — Freda Pastor
Marion Zarzeczna

ORCHESTRA

Eugene Ormandy — Max Rudolf — William Smith

CHAMBER MUSIC

Jascha Brodsky — Mischa Schneider

GUARNERI QUARTET

Arnold Steinhardt — Michael Tree
John Dalley — David Soyer

WOODWIND ENSEMBLE

John de Lancie

BRASS CHAMBER MUSIC

Gilbert D. Johnson

BRASS ENSEMBLE

Mason Jones

LANGUAGES and DICTION

English	French	German	Italian	Russian
Sebastiano Di Blasi		Stepha Gerassi	Thérèse Casadesus Rawson	
Elizabeth Westmoreland				Daniela Siena

ACADEMIC STUDIES

Stepha Gerassi, Russian and German Literature
Elizabeth S. Ludwig, Social Sciences
Patrick J. Nolan, English Composition

ACADEMIC TUTORING

Elizabeth S. Ludwig
Nick J. Pavicic
Lawrence Seiver

ENTRANCE REQUIREMENTS

Application for Audition or Examination

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by a physician's certificate of health, transcript of High School and/or other academic records. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school and/or the private teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled, and The Curtis Institute of Music accompanist provided when needed, on dates for each subject when our faculty is available. Please do not request changes in appointments as they cannot be granted.

School Year 1971-1972

Auditions will be scheduled in March, April and May 1971, for those Departments in which there are vacancies to be filled.

Everyone requesting an audition should send for an application form *stating his or her major subject and date of birth*. This application form can be obtained, on request, *after December 15, 1970*, when department vacancies will have been determined, and must be completed and returned with supporting documents *before February 1, 1971*.

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia, Pennsylvania 19103

Qualifications for Audition or Examination

The qualifications for receiving an audition or examination are presented here in a general form, allowing latitude in the selection of works to be presented. While the choice of composition is important, performance carries greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A knowledge of the piano, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

VOICE

Applicants shall submit four selections performed from memory and showing the character and quality of voice and musicianship. One selection should be in English. Audition material should be chosen from the standard operatic and oratorio repertoire, German Lieder; old Italian songs; French and English songs of any period which have artistic merit.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age requirement: Women should be between eighteen and twenty-six, *men* between twenty and thirty.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11,*

330–31–32–33, 457, 570, 576 in the Köchel catalogue) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant —from the works of Chopin.

Age requirement: Applicants should be under twenty-one.

COMPOSITION

Applicants shall state date of birth, the period of study devoted to composition and the name, or names, of their instructor.

They will also submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail during the months of October through April, and if, on examination, further consideration is prompted, an application form will be provided. Postage must accompany manuscripts and material which applicants desire to have returned.

Qualified students not majoring in composition may study it as a minor, as part of the theory program. See course list on page 20.

Age requirement: Applicants should be under twenty-five.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age requirement: Applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age requirement: Applicants should be under twenty-two.

VIOLIN

In addition to playing all major and minor scales and arpeggios in fluent tempo, applicants under fourteen years of age shall play from memory: 1) the Kreutzer violin études or Rode études; 2) a concerto of Mozart, Spohr, or Mendelssohn.

Applicants over fourteen years of age shall play (besides all major and minor scales and arpeggios in fluent tempo) from memory: 1) a Bach sonata for Violin alone; 2) études by Dont or Paganini; 3) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, Goldmark or Bruch.

Age requirement: Applicants should be under twenty-one.

VIOLA

In addition to playing all major and minor scales and arpeggios in fluent tempo, applicants under sixteen years of age shall play from memory: 1) Kreutzer violin études; 2) Caprices of Campagnoli, Op. 22; 3) the Handel-Casadesus concerto or the Stamitz concerto.

Applicants over sixteen years of age shall choose, in addition to the above, one of the following works: 1) The Bloch Suite for Viola and Orchestra; 2) Der Schwanendreher by Paul Hindemith; 3) The William Walton concerto; 4) The Béla Bartók concerto.

Age requirement: Applicants should be under twenty-one.

VIOLONCELLO

In addition to playing all major and minor scales and arpeggios in fluent tempo, applicants shall play from memory: 1) an étude or a caprice by Franchomme or Piatti or Duport; 2) a fast and a slow movement from a Bach suite; 3) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age requirement: Applicants should be under twenty-one.

DOUBLE BASS

Applicants should possess a good ear, sense of rhythm and the ability to read at sight. They shall play: 1) all the scales, intervals and arpeggios; 2) a solo piece.

Age requirement: Applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants should possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata and be able to read an orchestral excerpt.

Age requirement: Applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants should possess physical aptitude for the chosen instrument, a good ear, sense of rhythm and the ability to read at sight. They shall play: TRUMPET: 1) études from Bousquet and Charlier or equivalent; 2) one étude of student's choice should be in melodic style; 3) Joseph Haydn Trumpet concerto or equivalent; 4) orchestral excerpts. Applicant must display at least rudimentary knowledge of transposition. TROMBONE: The audition may be performed on tenor and/or bass trombone. Applicant may be asked to perform orchestral excerpts and demonstrate his ability to read bass, tenor and alto clefs. Audition material should consist of suitable music from the applicant's current repertoire, such as works by Kopprasch, Blazhevich, Bozza, Rochut, and others of a similar category. TUBA: Arban Trombone Etudes, or Arban-Bell Tuba Etudes; Bell Daily Routine (scales, longtones and double and triple tonguing); orchestral excerpts.

Age requirement: Applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants should possess a good ear, sense of rhythm, the ability to read at sight, show aptitude for the instrument and shall be prepared to play a solo on the snare drum, marimba and tympani.

Age requirement: Applicants should be under twenty-one.

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 14-18)

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: The satisfactory completion of a four year High School, Preparatory School, or, the equivalent of a High School education. Foreign students must submit evidence of equivalent academic training. Under exceptional circumstances, students who have virtually completed the normal four year program in three years, will be considered.

The degree is given upon the completion of four or more years of study in any major course, providing a total of 120 Semester Hours, comprising 60 Semester Hours of Applied Music including the major, 30 Semester Hours in Theory and 30 Semester Hours in Academic subjects. A high standard of excellence must be maintained throughout the entire period.

The revised theory curriculum for the Bachelor of Music Degree is as follows:

Year	Course	Semester	Hours per Week
1	Theory	1 (1st)	2
	Principles of Modal Counterpoint (Species)	1 (2nd)	2
	Solfege I	2	2
			4 Total
2	Solfege II	2	2
	Harmony I	2	2
	Keyboard Harmony I	2	1
			5 Total
3	Solfege III	2	2
	Harmony II	1 (1st)	2
	Principles of Tonal Counterpoint	1 (2nd)	2
	Keyboard Harmony II	2	1
			5 Total
4	Analysis (II)	2	4 Total

Prescribed minimum requirements in theory and supplementary applied subjects may be eliminated by examination, but will not provide semester hour credits. The Institute will give credit for academic subjects at an accredited college, university or music school, earned either before admission or during the period of enrollment, but reserves the privilege to examine all candidates before granting the transfer of credits.

For the Degree Master of Music
(Given only in Composition)

Prerequisite: A Bachelor of Music degree in Composition, meeting the requirements of The Curtis Institute of Music.

The Master's degree is given at the completion of not less than two years of graduate study in Composition, with a total of 24 Semester Hour Credits.

The Thesis requirement may consist of an extended original composition for full orchestra, for chorus and orchestra or for one or more acts of opera.

Courses in Music Theory
(Theory requirements to depend on placement examinations)

For the Diploma

Sight-Singing and Dictation: 1, 2
Fundamentals of Music Theory
Harmony: 1
Keyboard Harmony: 1
Counterpoint
History of Music through Analysis: 2

For the Degree Bachelor of Music

Sight-Singing and Dictation: 1, 2, 3
Fundamentals of Music Theory
Harmony: 1, 2
Keyboard Harmony: 1, 2
Counterpoint
Fugue
History of Music through Analysis: 1, 2

Electives:
(One to be chosen for Degree program; optional for Diploma)
Orchestration
Contemporary Techniques
Pro-Seminar in Composition
One-Semester seminars devoted to the music of individual composers.

Supplementary Applied Subjects

The following are required courses for admission to the Diploma or the Bachelor of Music degree.

Supplementary Piano course may be eliminated by examination.

Voice	Piano: 1, 2 Diction Vocal Repertoire Languages Dramatics
Piano	Chamber Music
Organ	Piano: 1, 2
Harp	Piano: 1, 2 Harp Ensemble Orchestra
Violin Viola Violoncello Double Bass	Piano: 1, 2 Chamber Music Orchestra
Flute Oboe Clarinet Bassoon Horn	Piano: 1 Woodwind Ensemble Orchestra
Trumpet Trombone Tuba Percussion	Piano: 1 Brass Ensemble Orchestra
Composition	Piano: 1, 2

OPERA DEPARTMENT

Max Rudolf, Head of Department
Dino Yannopoulos, Stage Director
David Effron, First Musical Assistant and Coach
Sylvia Lee, Musical Coach
Rhoda Levine, Drama and Dance

PURPOSE

Professional operatic training is offered to young singers of outstanding talent with equal emphasis on individual training and ensemble.

TRAINING PROGRAM

The weekly schedule provides for four one-hour lessons of individual musical coaching. In addition, ensemble sessions, dramatic instruction and language courses will be included weekly.

PERFORMING OPPORTUNITIES

The Opera Department will present operatic works in several public performances with orchestra. Staged presentations of operatic excerpts with piano accompaniment will take place including a project to perform for young audiences.

REQUIREMENTS

Aside from vocal quality and general promise, applicants must have acquired preliminary operatic training and prove in audition that their vocal technique has developed to a point where professional work can be attempted successfully.

ADMISSION

Admission to the Opera Department is not limited to applicants taking a complete music course, nor are participants obliged to enroll in a voice class. However, they may work towards a degree or diploma under special arrangements.

COURSES FOR COACHES AND CONDUCTORS

Pianists possessing adequate training may apply to study operatic literature, coaching techniques and accompaniment under Mr. Rudolf's supervision. In addition, a seminar in conducting is offered to qualified applicants.

Auditions for the 1971/72 Opera Department will be held in March, 1971. Application forms can be obtained, on request, after Decemember 15, 1970 and must be completed and returned before February 1, 1971.

All communications should be addressed to:

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia, Pennsylvania 19103

GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

The School has no dormitories, living accommodations and expenses are the responsibility of the student.

All students are on probation during their entire period of enrollment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

Students are permitted to accept professional engagements only with the approval of the Director.

The school collection of instruments includes string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

The Library contains a large collection of solo, ensemble, orchestra and opera music. Critical editions of the great classical composers and other definitive collections are on reference. Other noteworthy collections are: the Burrell Collection of Wagneriana; the Carlos Salzedo Bequest of harp music; the William Kincaid library of flute music and the Anton Torello gift of double bass music. There are a number of rare manuscripts and first editions.

The auditorium, Curtis Hall, provides facilities for faculty and student recitals, organ teaching and practice, school gatherings and commencement exercises. In general, lessons, classes and rehearsals are scheduled for afternoons, mornings are devoted to practice. Designated practice studios are provided at the Institute.

EXECUTIVE AND ADMINISTRATIVE STAFF

Rudolf Serkin ..... *Director*
Anthony Checchia ..... *Assistant to the Director*
Inger-Marie Chamberlain ..... *Secretary to the Director*
Thelma W. Brunson ..... *Secretary of Admissions*
Sheila K. Grady ..... *Registrar*
Anne Fickes ..... *Receptionist*
Gordon Mapes ..... *Head Librarian*
Howard Ferguson ..... *Librarian*
Helen Squire ..... *Librarian*
Sumner W. Stevenson ..... *Comptroller*
Maud Louise Lytle ..... *Secretary to the Comptroller*
Daniel M. Llewellyn ..... *Chief Accountant*
Harriet Dungan ..... *Secretary to the Chief Accountant*

LIST OF STUDENTS

1969-1970

Adler, James	Chicago, Illinois
Alston, Fred*	Philadelphia, Pennsylvania
Angell, Cecilia	Lima, Peru
Appel, Toby*	Elmer, New Jersey
Ashby, John	Philadelphia, Pennsylvania
Baskin, Theodore	Oak Park, Michigan
Bear, Colvin	Pennsauken, New Jersey
Berkowitz, Paul	Montreal, Quebec, Canada
Berry, Weldon*	Houston, Texas
Bracken, Nancy	Chesterfield, Missouri
Buchanan, Douglas	Centerville, Ohio
Bryson, Tim	Brevard, North Carolina
Cantelm, Ronald	Havertown, Pennsylvania
Cantwell, Gregory	Lansdowne, Pennsylvania
Canzoneri, Julian	Newton, Kansas
Carman, Owen	Kalamazoo, Michigan
Carpenter, Paul	Upper Darby, Pennsylvania
Carter, James	Havertown, Pennsylvania
Caudill, Nancy	Yakima, Washington
Chapman, Lucy	Hampton, Virginia
Edwards, Carolyn	Detroit, Michigan
Edwards, Stephen	West Collingswood, New Jersey
Epperson, Bryan	Salt Lake City, Utah
Evelson, Claudio	Buenos Aires, Argentina
Fayko, Paul	Prospect Park, Pennsylvania
Fiekowsky, Sheila	Detroit, Michigan
Fields, James	Los Angeles, California
Finckel, Christopher	Bennington, Vermont
Follingstad, Karen	Minneapolis, Minnesota
Francis, James	Marro Bay, California
Geist, Judy	East Meadow, New York
George, David	Camp Hill, Pennsylvania
Gold, Barbara	Bala Cynwyd, Pennsylvania
Gonzaga, Otoniel	Iloilo, Philippines
Granger, Walter	San Francisco, California
Grossman, Jerry	Cambridge, Massachusetts
Halbkram, Ruth	Wroclaw, Poland
Heifetz, Daniel	Beverly Hills, California
Hildebrandt, Rita	Philadelphia, Pennsylvania
Hustis, Gregory	Richmond, Virginia
Jefferson, Curtis	Cleveland, Ohio
Joanou, Amalia	Detroit, Michigan
Johnson, Kay	Los Alamos, New Mexico
Kaihoko, Masatake	Sendrai, Japan

*Withdrew before the close of the year

Kara, Michael	Utica, New York
Kemper, Steven	Seattle, Washington
Kendel, Robert	La Crescenta, California
Ketchum, Janet	Detroit, Michigan
Khursedji, Hilla	Bombay, India
Koljonen, Vendla	Dearborn, Michigan
Lamy, Kathleen	Peabody, Massachusetts
La Salle, Pamela	Seattle, Washington
Lawrence, Mark	Grosse Point, Michigan
Lehwalder, Heide	Seattle, Washington
Levin, Beth*	Philadelphia, Pennsylvania
Levine, David	New York, New York
Levy, Jill	Bala Cynwyd, Pennsylvania
Low, Roger	Danvers, Massachusetts
Martin, Robert	Roslyn, Pennsylvania
Matosich, Victoria	Hibbing, Minnesota
McConnell, Daniel	Magnolia, New Jersey
McElroy, John	Atlanta, Georgia
McLaughlin, Christopher	Los Angeles, California
Meng, Mei-Mei	White Plains, New York
Miller, Justin	Orlando, Florida
Miller, Sandra	Lincolnton, North Carolina
Moreno, Kathleen	West Chester, Pennsylvania
Munafo, Frank	Upper Darby, Pennsylvania
Muti, Lorenzo	Spoleto, Italy
Nestler, Mary	Browns Mills, New Jersey
Nickson, Jennifer	Brisbane, Australia
Nies, Craig	Long Beach, California
Olarte, Elvira	Bogota, Colombia
Ortiz, Cristina	Rio de Janeiro, Brazil
Page, Carol	Philadelphia, Pennsylvania
Park, Mi-Young	Seoul, Korea
Parrott, Wesley	Easton, Maryland
Phibbs, Milton	Takoma Park, Maryland
Pironti, Patricia	Springfield, Ohio
Pyles, Arnita*	Pittsburgh, Pennsylvania
Rappaport, Jack	Philadelphia, Pennsylvania
Rea, Gary	Scotia, New York
Reilly, Robert	Darby, Pennsylvania
Rex, Chris	Gettysburg, Pennsylvania
Rice, Heide	Tuscaloosa, Alabama
Sampson, David	Richmond, Virginia
Sanders, Irvin	Washington, Pennsylvania
Schulte, Rolf	Köln-Dellbruck, Germany
Seiver, Rebecca	Villanova, Pennsylvania
Serkin, Judith	Guilford, Vermont

*Withdrew before the close of the year

Shay, Michaelene	Philadelphia, Pennsylvania
Shearer, Nancy	Waterbury, Connecticut
Shifrin, David	Flushing, New York
Singer, David	Canoga Park, California
Sloman, Jan	New York, New York
Snowdon, Patricia*	Philadelphia, Pennsylvania
Sonnenberg, Nadja	Cherry Hill, New Jersey
Souza, Robert	Fairhaven, Massachusetts
Spetalnik, Marc	Brooklyn Heights, New York
Stairs, Michael	Augusta, Maine
Stasis, Patricia	Philadelphia, Pennsylvania
Stegeman, Charles	Gladwyne, Pennsylvania
Stephenson, Mark	Philadelphia, Pennsylvania
Strang, Daniel	La Verne, California
Sturman, Mitchell	Philadelphia, Pennsylvania
Swan, Marilyn	Los Angeles, California
Takeuti, Kiyoko	Tokyo, Japan
Tiff, Michele	Shaker Heights, Ohio
Tsumura, Mari	Kobe, Japan
Tuma, Elizabeth	Walled Lake, Michigan
Turk, Gordon	Browns Mills, New Jersey
Villareal, Sylvia	San Antonio, Texas
Visca, Claudia	Pleasantville, New York
Volé, Gaby	Tel-Aviv, Israel
Vollbrecht, Jerome	Sheboygan, Wisconsin
Walker, Charles	Westville, New Jersey
Wang, I-Fu	Taiwan, China
Watson, Karl	Belding, Michigan
Watson, Regina	Columbus, Georgia
Watts, Christine	Devon, Pennsylvania
Webb, Barbara	Blue Bell, Pennsylvania
Weeks, Larry	Cedar Springs, Michigan
Weimer, Eric	Reading, Pennsylvania
Weimer, Patricia	Princeton, New Jersey
Weiss, Abe	Los Angeles, California
Wells, John	Minneapolis, Minnesota
Wiley, Peter	Utica, New York
Willis, Andrew	Cincinnati, Ohio
Wise, Herschel	Philadelphia, Pennsylvania
Wolfgang, Randall	Catawissa, Pennsylvania
Zupnik, Marilyn	Pepper Pike, Ohio

*Withdrew before the close of the year

GRADUATES

May, 1970

Diploma

Peter Brown
Susan Cornwell
Lance Elbeck
James Hough
Young Uck Kim
Patricia Michaelian
Michael Morgan
Anthony Patota
Daniel Sanbrotti
Mark Steinruck
Mark Sunkett
Jo Ann Vischoric
Donald Williams

Bachelor of Music Degree

Valerie Bobbett
Pamela Boodley
Claudia Hoca
William Horn
Robert Koester
Karen Krisel
George Stimpson
David Weber
Paul Windt
Martin Woltman

COLLEGE AND GRADUATE SCHOOL CALENDAR

1970–1971

September 14 (Monday) }
September 15 (Tuesday) } ..... Registration of old students

September 16 (Wednesday) }
September 17 (Thursday) } ..... Registration of new students

September 18 (Friday) ..... First Term opens

November 26 (Thursday) }
November 27 (Friday) } ..... Thanksgiving Vacation

December 17 (Thursday Evening) ..... The President's Party

December 18 (Friday) }
January 3 (Sunday) } ..... Christmas Vacation

January 4 (Monday) ..... School re-opens

January 22 (Friday) ..... First Term ends

January 25 (Monday) ..... Second Term begins

April 5 (Monday) }
April 14 (Wednesday) } ..... Easter Vacation

May 14 (Friday) ..... Last day of instruction

May 15 (Saturday) ..... Commencement

Recitals as scheduled

SECONDARY SCHOOL CALENDAR

1970-1971

September 14 (Monday).....First Term opens

November 26 (Thursday)
November 27 (Friday) }.....Thanksgiving Vacation

December 17 (Thursday Evening).....The President's Party

December 18 (Friday)
January 3 (Sunday) }.....Christmas Vacation

January 4 (Monday).....School re-opens

January 22 (Friday).....First Term ends

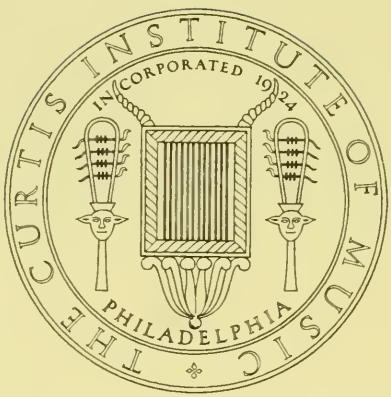
January 25 (Monday).....Second Term begins

April 8 (Thursday)
April 11 (Sunday) }.....Easter Vacation

June 11 (Friday).....Last day of instruction

MAIN ENTRANCE

THE CURTIS INSTITUTE OF MUSIC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